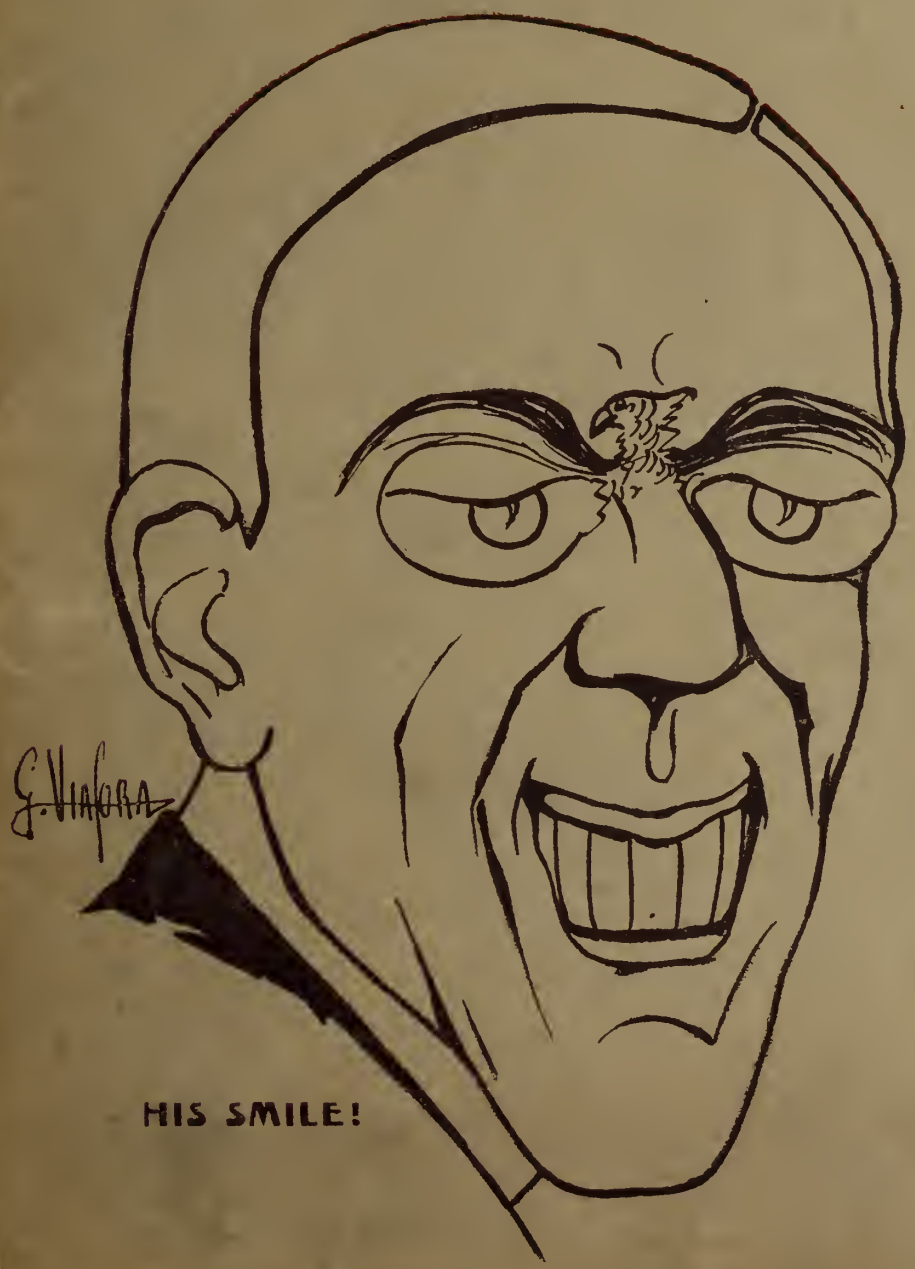
CARICATURE

by G. Viafora



125 CARICATURES

Of Personalities
Noted in
Finance, Politics, Art,
Music, Drama, etc.
And Some
Practical Suggestions
On the Execution of

"Pen-and-Ink Satire"

FOR SALE AT BRENTANO'
Fifth Ave. & 27th St N. Y.

CARICATURE

125

CARICATURES OF PERSONALITIES NOTED IN FINANCE, POLITICS, ART, MUSIC, DRAMA, ECT.

AND SOME PRACTICAL SUGGESTIONS ON THE EXECUTION OF

"PEN - AND - INK SATIRE"

To the Editors of *Musical America, The New York Evening Mail, The New York World, The Morning Telegraph* and *The Chicago Tribune* — Mr. Viafora wishes to acknowledge gratefully the permission to republish these CARICATURES.

FOR SALE AT
BRENTANO'S
Fifth Avenue and 27th Street
NEW YORK CITY

by
G. Viafora

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by
G. VIAFORA

JOHN C. FREUND

(MEPHISTO : IN
Musical America)

From a Satirist in Art
to an
Artist in Satire.

CARICATURE

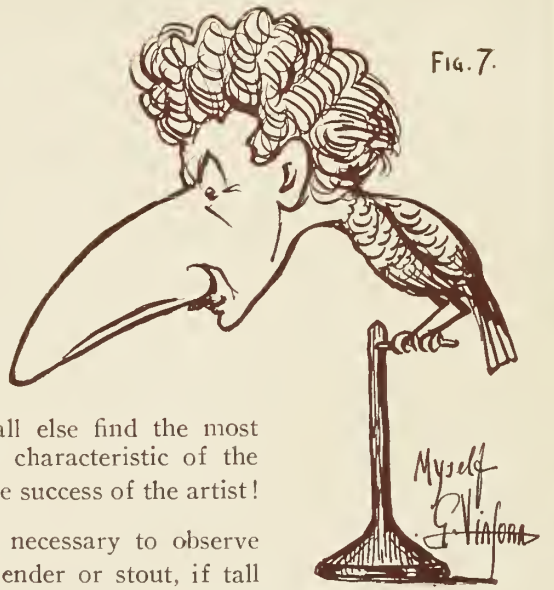


Fig. 7.

THE caricature is an anarchistic art. It is the result of the study of physiological observation, without rule and restriction. It is a bohemian art that has no school or pre-conception. It is personal and it may be said that a caricaturist is born, as it is said one is a born poet. Some persons never having studied art have been able to create an art very interesting to the multitude.

The caricaturist does not need to educate the hand to lines, scientific, ornamental or geometric. Nor is it necessary to have theories of shadows or perspective, because it would thereby suffer from the influence of this knowledge and there would be a lack of comic originality. Instead, there should be as few lines as possible, strong and marked, thereby producing an effect both spontaneous and original.

It is not necessary to sketch an entire head to represent the type. It is enough that with a few lines the observer know the person and so with few lines the caricature will be a success.

The caricaturist must, more than anything else, study his subject to get a mental photograph of it and study the type to find lines that are marked or abnormal; study the moving expressions, of anger, of excitement, of tears, of laughter, etc. Also important are the positions of the body: being still, walking, sitting, playing or dancing.

The caricaturist must before all else find the most prominent and distinctive physical characteristic of the subject. In that, is the secret and the success of the artist!

When before the subject it is necessary to observe the general lines of the body, if slender or stout, if tall or short, if straight or corpulent; if the head sets high on the neck or squats on the shoulders, remembering in what shape it may be formed if in a circle, in a triangle, rectangle, or else if it has the form of a lemon or an egg, etc. Observe the brow, high or low; the eyebrows if strong, if light or meeting; the nose if fleshy or slender, pointed like a bird or flattened like a bull dog, if the nostrils are wide or narrow; the eyes if bulging or set deep, large or small, vivacious, somnolent or frightened; the mustache and its form; the hair and beard, if plentiful, exaggerate the quantity, if scarce, reducing the quantity to a minimum. Observe the lines of the mouth, if fleshy or thin lipped or indrawn, or one lip protuding more than the other; the lines at the corners of the mouth and at the sides of the nose and at the corners of the eyes.

The chin may be short, long, round, square, or pointed, with or without a double chin. The teeth may be prominent or showing between the lips. Are the arms long or short; hands, thin, rounded or knuckled? Are the legs slender or stout, long or short or curved inward or outward? Are the feet large or small? Observe the style of dress worn; the mode of walking; if a walking

stick is used and how cigar or cigarette is placed in the mouth.

Of all these observations, made swifty, it is only necessary to retain those that have struck the eye for their strange form or exaggeration. It is necessary to remember these and use them to practical purpose in making the sketch. When sketching, the observations must pass as before an enlarging lens, but, not in proportion, only enlarging the parts abnormal or characteristic of the type.

As was said in the beginning, caricaturing is not taught, but it is given to certain individuals who have the gift to perceive in people the comic side or the grotesque, giving with a few lines an expression true and natural.

In the brief scope of this booklet I make no pretense of creating either a school or a caricaturist, although if the person be inclined to this branch of art, the rules I suggest may be of value, for they are the fruits of years of observation and practise.

The caricature has a method of its own. There have never been two caricaturists whose style have been identical.

To be a good caricaturist it is necessary to train the eyes and the mind to retain a visualization of the subject. It is necessary to memorize the lines most prominent and strange in the individual. This is obtained by practise, observation and study of the different types one meets daily in the railroad trains, in cars, the subway, the clubs, the theatres, soirées, on the streets, etc. This constitutes an exercise of the mind and of the eyes that if continued will result in the memorizing of lines and expressions of human beings and also of annals, that may be placed on paper, the same as one would memorize a speech, a poem, etc.

Another system of memorizing types is to find a similarity to an object easily remembered. An example will explain the system better. We will take a type to caricature, for example, the celebrated tenor Caruso. The first thing that will strike the eye is the aspect of the body, broad shouldered, head set low on his shoulders. The form of the head may resemble the shape of an egg. Eyes and eye-brows united to form two curved wings spread to the wind; nose short and fleshy that gives an idea of a peanut; mouth, a line without lips; chin round like a button with a hole in the centre; cheeks curved, given with two lines starting from the nose; little hair and smooth (See Fig. 1).

The caricaturist may also be a cartoonist, but many cartoonists are incapable of sketching a caricature. The true caricaturist never signifies by name the type he caricatures when the person is noted or well known. The friends of the caricatured must readly recognize their friend in the caricature. If the type without bearing a caption is not easily recognized, then the caricature is a failure. In the caricature, it is not enough to mark the lines of the type to be caricatured. The caricature must have the expression, the character and vitality of the subject, or else, the so called caricature, means nothing.

When the subject has regular features, it is advisable to sketch the profile, because it is then easier to find some characteristic to follow, as, the head protuding forward or reversed, to the back, or with chin sunken in the breast, etc. Generally the profile caricature is easier than the full face, when the subject does not lend itself easily to caricature.

In the exaggeration of pronounced features, so necessary to a characteristic caricature, the artist must avoid as far as possible any effect that is essentially

FIG. 2.

FIG. 3

FIG 4

FIG. 5.

cruel or offensive. Herein lies the subtlety of caricaturing. Experience has demonstrated that a large nose, or a large mouth, for instance, may be emphasized without subjecting the person depicted to ridicule. But this can be accomplished only by a deft use of the pen and by the skilful expression of good humor and geniality in the whole effect.

A good caricature, even though it may be bizarre in its outlines should never give offense either to the reader or to the subject.

PRINCIPAL BASIS OF EXPRESSION

Eyes:

Eyes that smile are always half closed, in which the pupil is not shown. (See fig. 2).

Eyes expressing wonder, indifference or idiocy, are shown with the pupil isolated in the centre. (See fig. 3).

Eyes expressing sentiment or prayer, the pupil is half covered by upper eyelid. (See fig. 4).

Eyes expressing anger or terror, the pupil is shown half covered by the lower eyelid. (See fig. 5).

The mouth:

The mouth smiling is given by a line curving upward; or also two curved lines united at the extremities and showing teeth; or the lines may both curve upward showing the teeth and hollow of the mouth. (See fig. 2).

The mouth showing sorrow or crying is expressed by a line curving downward. (See fig. 4).

The mouth in anger, is given by lines curving downward and joined at the extremities, and showing teeth, having lower teeth more in evidence, with or without showing hollow of the mouth. (Fig. 5).

The mouth showing surprise or idiocy, is made by an aperture in the form of an oval, that goes from the nose to the chin and never open at the side. (See fig. 3).

Eyebrows:

The eyebrows in expression follow the direction of the pupil.

Showing prayer or sorrow the eyebrows go upward. (Fig. 4).

Showing anger, they go downward in the shape of V. (Fig. 5).

In eyes that laugh the eyebrows go curving on the upper eyelid. (Fig. 2).

Cases where the face is devoid of marked expression, the eyebrows follow in the natural position.

Cheeks:

The lines of the cheeks always go upward when laughing. (Fig. 2).

They go downward, falling, in expression of anger. (Fig. 5). These lines always start from the side of the nose.

In addition to these lines, there are others of great importance; the lines and furrows of the face. These must never be forgotten (Fig. 6). Sometimes the caricatures are executed in allegorical mode, likening persons to animals. For example, the canine face that resembles a bull dog, or the head of a bird when there is in front a long acquiline nose. (Fig. 7).

These originalities are part of the skill of the artist, that is not known and cannot be taught.

The caricature may be finished in color, but the color must be put on flat. Try to exaggerate the color so that a pallid face is represented as more pallid, or if a face is red, exaggerate with red.

Also, the caricature may bear a phrase or expression that is typical of the person, and has made him popular.

G. V.

JOHN D. ROCKEFELLER — *That is enough!*

COMM. ROMOLO TRITONJ. — Italian Royal Consul General in N. Y., has already won the sympathy of the Italian Colony. Consul Tritonj is sketched in his happy mood on the day of the Glorious Italian Victory on the Piave.

COMM. LUIGI SOLARI—Born in Genoa. Called "the Friend of Everybody". Popular personality in New York and President of most of the Italian Political, social and commercial institutions in Manhattan.

HON. JUDGE CHEV. JOHN FRESCHI — A brilliant Judge who is riding to Glory on the back of Tammany's Tiger.

PROF. ORESTE FERRARA — The most popular of Cubans, is an Italian; Orator, lawyer, author and former head of Cuba's Chamber of Deputy, he is divided from the Presidency of Cuba by merely a clause in the Constitution.

HON. JUDGE BARTOW S. WEEKS —A Judge who tempers Mercy with Justice and who also has the humanness to be a popular clubman and sportsman.

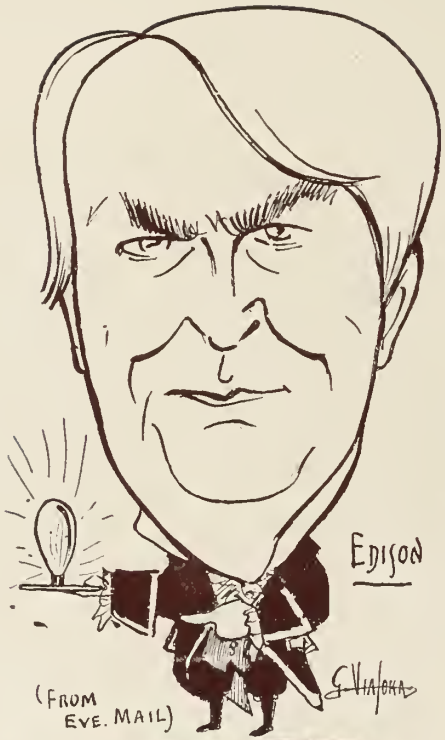
HON. JOHN HYLAN—Mayor of New York, who has hardly found the mayoralty seat what may be called an easy chair.

H. P. DAVISON—The Generalissimo of that American Army of Mercy which carries as its standard, the Red Cross.

HENRY EVANS — President of the Continental Insurance Co. and many other fire Insurance Companies He is said to have so much cash at his disposal that no fires (not even Hell-fires) terrify him.

DANIEL FROHMAN — Connoiseur of good drama, fine movies and feminine graces.

THOMAS A. EDISON—The greatest inventor of the age, began his experiments at the age of six, when he was found sitting on some goose eggs trying to hatch them. His mother carried him off, otherwise he probably would have found a way.

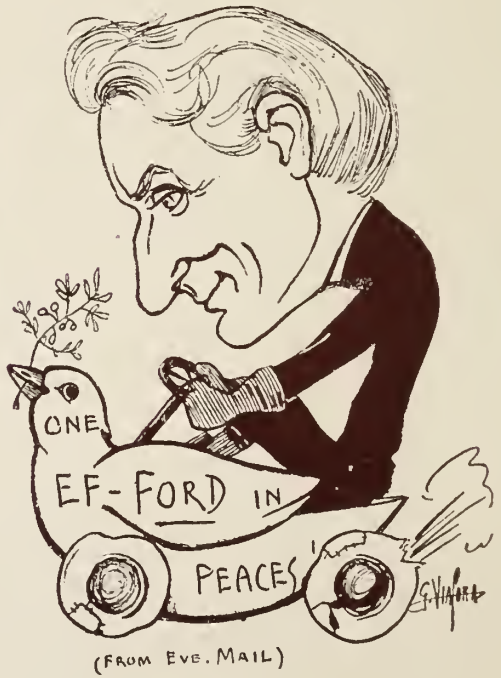


ALEXANDER GRAHAM BELL — Inventor of the telephone, who is also responsible for the horrors we experience when we are awakened from a sound slumber to hear a sweet, feminine voice say "wrong number, excuse it, please".

KUNZ — Manager of Tiffany's whose keen eye discovered a new gem and named it Kunzite.

FAVERSHAM — Noted actor and matinée idol, *par excellence*; also famous husband of famous Julie Opp.

FORD — Who each day manufactures 1000 automobiles of the vest-pocket variety. On the subject of ships, he is less of an authority, having learned in 1915 that no boat, even though manned by pacifists and piloted by a cooing peace dove, could sail into trenches.



WILLIAM J. BRYAN — Who began his career with "free silver" and whose constant defeats drove him to — grape-juice.

CARDINAL GIBBONS—A kindly prelate, bestowing his benediction on the world, and educating it with ecclesiastical theses.

Gov. SMITH — Having achieved his office by a hair, this governor has immediately strengthened his position by seizing the scalps of political offenders.

REG. VANDERBILT — Whose one ambition in life is to match Pegasus against his own blooded steeds.

The late THEODORE ROOSEVELT, president, scientist, soldier, big-game hunter and rough-rider but above all, one of the most vital world characters of the century.

DAVID BELASCO — Playright manager, and an antique collector, who first saw the great dramatic value of Details.

SCHWAB — Steel magnate who lent his genius to the government in carrying on our shipbuilding program.

MORGAN — If money really talked, Mr. Morgan would be deafened by the constant babel around him. For he is one of the world's richest men.

CLEWS — Wall street banker who put the "Land of the Rising Sun" on its financial feet.

THEODORE SHONTS — President of the Interboro, who through philosophic editorials is striving to make "Strap Hanging" one of the pleasures of life.

CHARLES F. MURPHY — Politician noted for his possession of a pet Tiger, once a sleek animal but now losing its teeth.

HERBERT HOOVER — Who turned from Engineering to reducing the people's appetite in order to make the World a safe place to eat in.

CHARLES M. SCHWAB —By Viafora

J. P. MORGAN —By Viafora

(FROM EVE MAIL)

HENRY CLEWS —By Viafora

HERBERT C. HOOVER —By Viafora

THEODORE SHONTS —By Viafora

CHARLES MURPHY — By Viafora

The Chicago Sunday Tribune.
PART SEVEN JULY 21, 1907. SPECIAL FEATURES

CHICAGO AS SEEN BY VIAFORA · 1 - Dr. Emil G. Hirsch

HUGO REISENFELD — The Oscar Hammerstein of the Movies.

LOOK PLEASANT! PLEASE!

MISHKIN — Photographer and great camouflage artist, whose genius lies in hiding mole, freckle, and glass eyes. Unlike the cartoonist who exaggerates faults, Mishkin eradicates them.

See article on next page.

HIRSCH — Rabbi of Sinay Temple in Chicago; first vice-president of the Jewish Historical Society of Illinois, and Professor of Semitics in the University of Chicago. He isan orator, noted for his free-thought, yet ever staunch as a Jew.

NAHAN FRANKO. — Violinist, conductor; his first honors were showered upon him at the age of eight when he toured with Patti; his last, recently when he was made an honorary captain of the New York Police Force.

A Pair of Portraits of Mascagni!

Here's an astounding caricature of Pietro Mascagni, drawn by Viafora, the famous artist, for the Metropolitan Section. Hold it close to you and see how the composer's features are made up of a picture of himself, full figure, in the act of directing an orchestra. And in the hair is hidden a picture of Ysobel in the most striking scene of his new opera of that name. Hold at a distance, these tricky touches are not apparent.

RICHARD ORDYNSKI — Stage Director. One of the big men Behind the Guns at the Metropolitan.

(FROM SUNDAY WORLD)

The firms of "Ricordi" and "Schirmer" glare at each other on Forty-third street; and here are George Maxwell, manager of the former, and Rudolph Schirmer freezing each other out. Can it be that Mr Schirmer is intoning "Thy menaces wild" from "Forza del Destino"?

CHARLES WAKEFIELD CADMAN — American composer, one of the pioneers in the utilization of the Indian theme as a basis of serious musical works.

VICTOR HERBERT — Distinguished as conductor and composer enjoys a national popularity. Never loses an opportunity to berate the critics, which doesn't hurt them the makes him feel better.

GIACOMO PUCCINI—One of the most successful and popular of modern composers. His particular ambition, however, is to win fame as a hunter of game.

REGINALD DE KOVEN — The American Composer, in whose cap, "Robin Hood" put the first feather. He is now aiding American Composers through the columns of the *New York Herald*, and Rumor has it, that in response to Campanini's "Oh Promise Me", we are soon to have a new opera flavoring of a famous Barrie play.

H. T. BURLEIGH—Noted colored composer. His songs are being sung by the most distinguished Artists.

RUGGIERO LEONCAVALLO — Who dreams and dreams of producing another opera as good as "Pagliacci".

PADEREWSKI

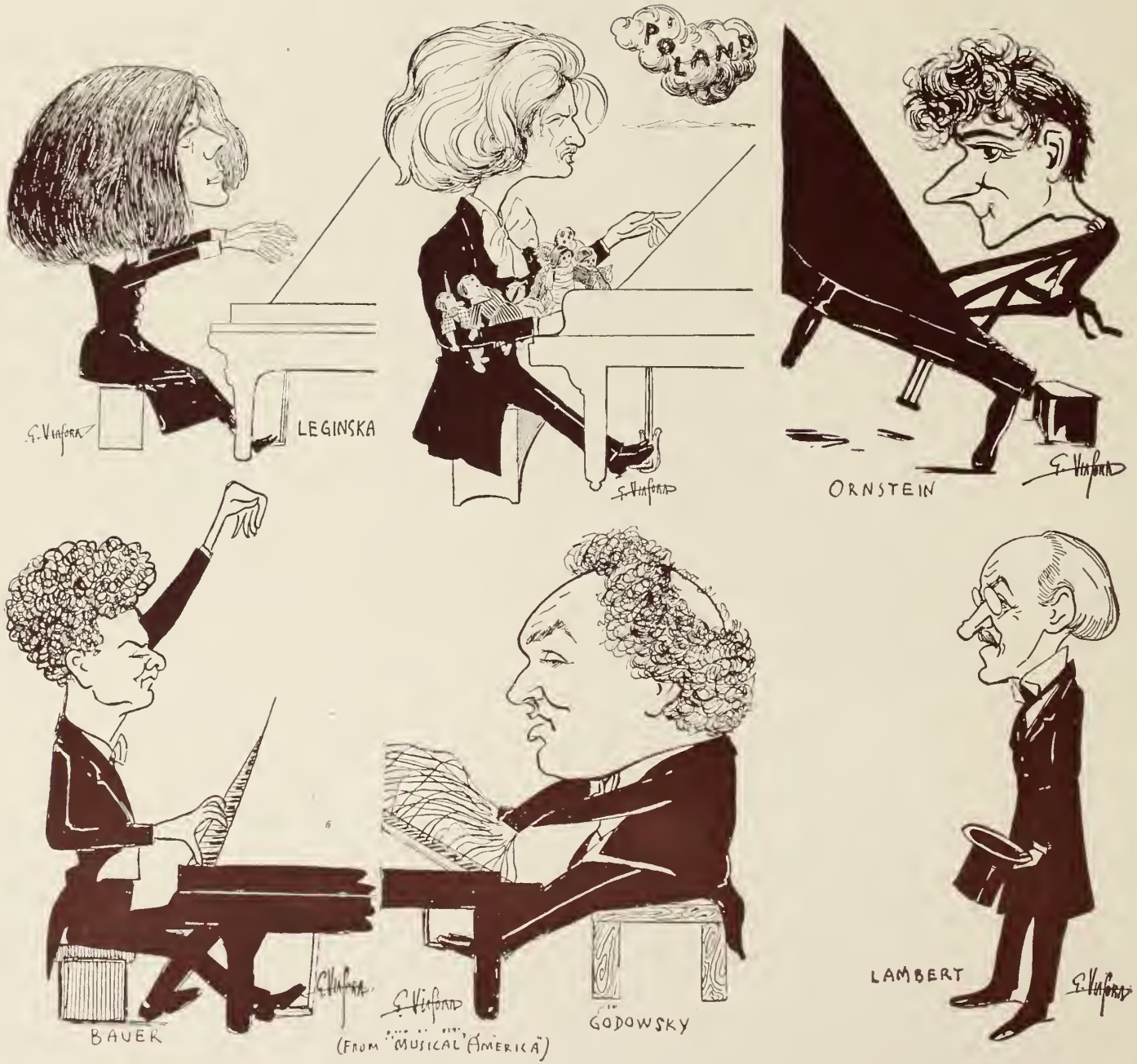
ETHEL LEGINSKA — Whose individual piano playing and unique ideas regarding concert costumes have brought her fame and favor.

IGNACE PADEREWSKI — Who sold dolls to raise money for his starving fellow contrymen in Poland — greatest pianist who ever became President of a republic.

LEO ORNSTEIN — Regarded by some as a musical Freak, but esteemed by those who know him as a genius!

H. BAUER—Now recognized as one of leading piano *virtuosi*, it makes small difference to him whether he plays a Steinway or a Stradivarius; for before beginning his career as a pianist he enjoyed the distinction of being a splendid violinist.

LEOPOLD GODOWSKY—Virtuoso and educator. His technique is "Kolossal". When he wants to compose he disappears.

ALEXANDER LAMBERT—Noted pianist and pedagogue. His presence is indispensable to the success of all musical and theatrical premières in New York City.

EFREM ZIMBALIST — Who played the "Last Rose of Sumer" (mit variations) at his New York recital.

MISCHA ELMAN — The Russian violinist. His ambition, sustained by a superb self-confidence, is to be able some day to compose as well as he can fiddle.

ALBERT SPALDING—The distinguished American violin virtuoso, is shown as saying: Well, I got there, after all, didn't I? My time is all filled for the season.

EUGENE YSAYE—The Illustrious Belgian violinist who has worked nobly in the cause of the Belgian Relief Fund.

LEOPOLD AUER—The progenitor of a large progeny of violin virtuosi. —

JASCHA HEIFETZ—The Russian violinist whose playing has been one of the sensational features of the present season.

(From Musical America)

CLEOFONTE CAMPANINI — General Director of the Chicago Opera Co.; a veteran in the musical and operatic world, considered by many to be a perfect Machiavelli of diplomacy.

GIORGIO POLACCO — Famous conductor, who began wielding the bâton when a mere infant, and who has since been offered some of the ripest "conductorial" plums.

ARTURO TOSCANINI — Il Maestro.

GENNARO PAPI—Conductor of the Metropolitan Opera Co., who has won golden opinions regarding his work, especially from the members of the company.

PIERRE MONTEAUX — Distinguished French conductor; came from the trenches to direct the Russian Ballet in America; now is conductor of French Opera at the Metropolitan.

ROBERTO MORANZONI — The Metropolitan's Italian Conductor, fast winning popularity among New York operagoers.

LINA CAVALIERI—Distinguished for her beauty, her wit and her ability as a prima donna.

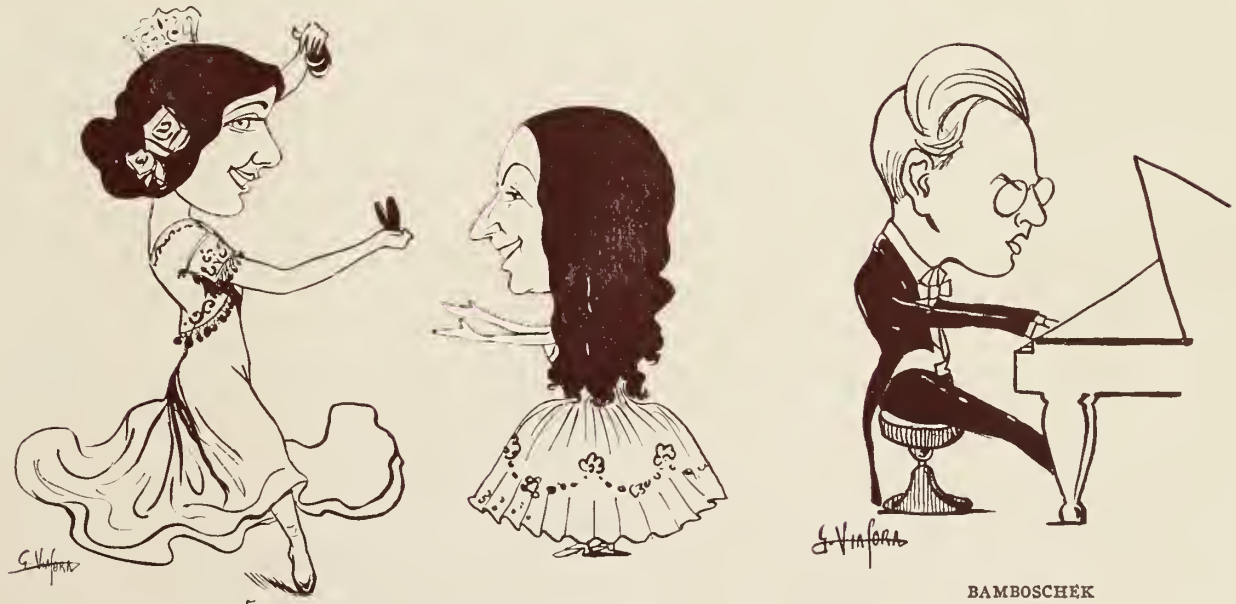
Gianni Viafora undertakes the hazardous task of Cartooning his wife Mrs. Gina Viafora, professionally known as GINA CIAPARELLI VIAFORA. Strong men have been shot for less!

A. DE SEGUROLA—Operatic star, orator, society figure, dancer, and business man: a versatile Factotum, who may be identified by is monocle.

GERALDINE FARRAR as "Carmen". You will notice that she has one eye on the audience.

AMELITA GALLI-CURCI — As "Violetta" in "La Traviata". Remarkable Italian soprano. Whenever her name is announced for a performance with the Chicago Opera Company the "Standing Room Only" Sign is hung up.

GIUSEPPE BAMBOSCHEK — The ever-lively Bamb—ino of the Metropolitan, and assistant-conductor there. His wonderful accompaniments have cast a glamor over the singing of many an artist.



MARIA BARRIENTOS — In the Mad Scene of "Lucia". Her press agent has already created the Barrientos Spanish Omelet.

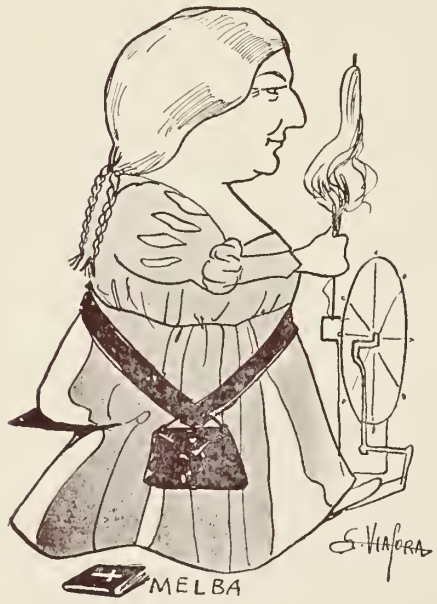
MME. ERNESTINE SCHUMANN HEINK — Whose whole-hearted and intense human personality and superb vocal art have endeared her to American music-lovers. May her shadow never grow less!

ROSA RAISA—Dramatic soprano of the Chicago Opera Association and one of the particularly bright stars of Mr. Campanini's New York season.

NELLIE MELBA — Singing the "King of Thule" Ballade in "Faust".

CLAUDIA MUZIO — The young Italian prima donna who is one of the foremost stars of the Metropolitan Opera House.

EMMY DESTINN—World-famed operatic and concert artist as "Minnie" in Puccini's "Girl of the Golden West".



LEON ROTHIER — A soldier of France, and basso of the Metropolitan Opera Company.

GIULIO SETTI — As there is a man behind the gun, so there is a man behind the chorus of the Metropolitan. He is considered the greatest "maestro" of operatic choral work in the world.

OSCAR HAMMERSTEIN — The unsolved Riddle of the Musical World.

FRANCES ALDA — The Australian prima donna known by her extraordinary versatility. She has appeared in, and created a number of wholly different rôles.

FERNANDO CARPI — Young Italian lyric tenor. Enjoys the unique distinction of having sung with the Metropolitan, Chicago and Bracale Opera Companies within one year.

LUIGI MONTESANTO — The handsome new baritone of the Metropolitan. His artistic success was made when he sang the leading rôle in Puccini's "Il Tabarro".

ANNA CASE — Soprano of the Metropolitan Opera Co. One of the best known concert singers in the United States.

LUCIEN MURATORE — The French tenor, who is one of the leading opera singers in this country. Socially he is known as Lina Cavalieri's husband.

The Great CARUS' walks down Fifth Avenue.

GIOVANNI MARTINELLI — As "Cavaradossi" in "Tosca" has won great favor. He looks fierce, but has a most amiable disposition.

GIULIO CRIMI — Noted Italian Tenor, formerly with Chicago Opera Co., now one of the leading tenors of the Metropolitan Opera Co.

VICTOR MAUREL — Creator of "Falstaff", "Jago", "Tonio", and other rôles. The giant in comparision with that present day singers.

GIULIO GATTI-CASAZZA—Director of the Metropolitan Opera Company, acknowledges the receipt of a new contract.

(*From Musical America*)

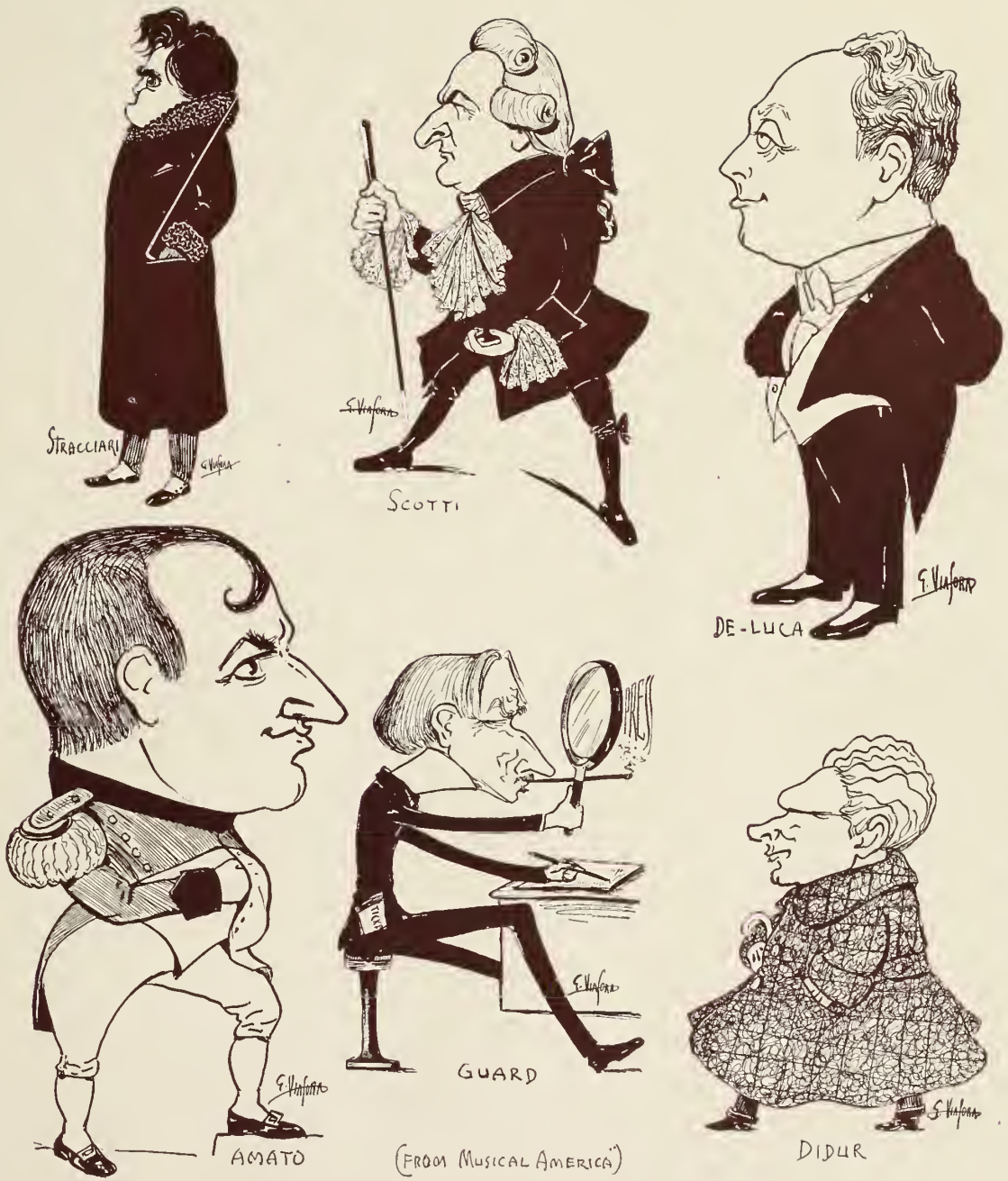
RICCARDO STRACCIARI. — Eminent Italian operatic baritone. After ten years he has returned to America with the Chicago Opera Co., bringing triumphs from all over the world.

ANTONIO SCOTTI (as *Scarpia*) who enjoys a world wide reputation as an artist. He celebrates his recurring birthdays in strict seclusion with a few devoted friends who are first solemnly pledged to secrecy as to his age.

GIUSEPPE DE LUCA—The most prodigal and versatile baritone of Signor Gatti's staff.

PASQUALE AMATO — Popular baritone of the Metropolitan Opera Co., as "Napoleon" in Giordano's "Mme. Sans Gène" a role in which he has distinguished himself as much as an actor as he has always distinguished himself as a singer.

WILLIAM GUARD—The versatile and universally popular press representative of the Metropolitan Opera Co. As his appearance indicates he is a cubist.

ADAMO DIDUR — Polish bass baritone of the Metropolitan Opera House, sprang into prominence as creator of "Boris Godounoff". Noted also for sartorial effulgence.

(FROM MUSICAL AMERICA)

HOFMANN—One of the greatest pianists who ever lived; accused by some of having for his pseudonym the name of "Michel Dvorsky".

DR. COLE, Physician and prolific versifier, who would cure his patients with the Balm of Poetry.

LAZARO — As "Danielo" in "La Reine Fiammette". A new tenor at the Metropolitan who comes from the Land of Castanets.

DOLCI — This is not a case of "Dolce far niente", for Mr. Dolci has worked his way up into a bright spot in the musical limelight as tenor of the Chicago Opera Co.

RIMINI — Began life as an artisan and is now become a great artist.

RICCARDO MARTIN — One of the most popular of American singers, who in his leisure moments composes a song or two.

Seeing the Senate. —By Viafora

Senator Vardaman, of Mississippi.
Senator J. Ham Lewis, of Illinois.
Senator Charles Curtis, of Kansas.
Senator William E. Borah, of Idaho.
Senator J. E. Ramsdell, of Louisiana.
SENATOR PAUL O. HUSTING, of Wisconsin.
Senator William Calder, of New York.
Senator Pomerene, of Ohio.
Senator Kellogg, of Minnesota.
Vice-President Marshall.
G. Viafora
G. Viafora

(FROM. EVE. MAIL)

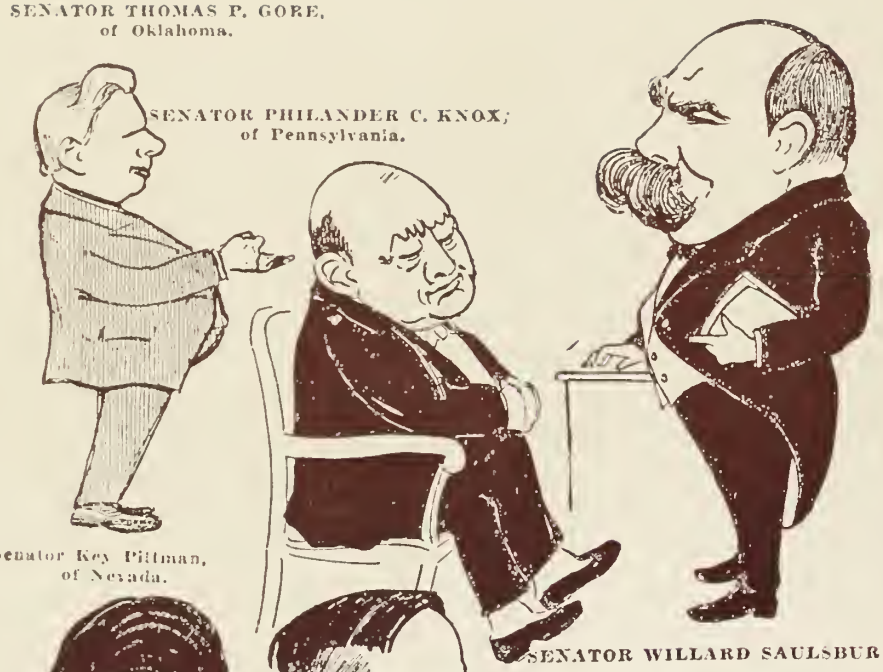
(FROM EVE. MAIL)

SENATOR THOMAS P. GORE,
of Oklahoma.

SENATOR PHILANDER C. KNOX,
of Pennsylvania.

Senator Key Pittman,
of Nevada.

SENATOR WILLARD SAULSBURY,
of Delaware.



Senator Smoot, of Utah.

Senator Henry Cabot Lodge, of Massachusetts.

Senator J. Sharp Williams,
of Mississippi.

SENATOR OVERMAN,
of North Carolina.

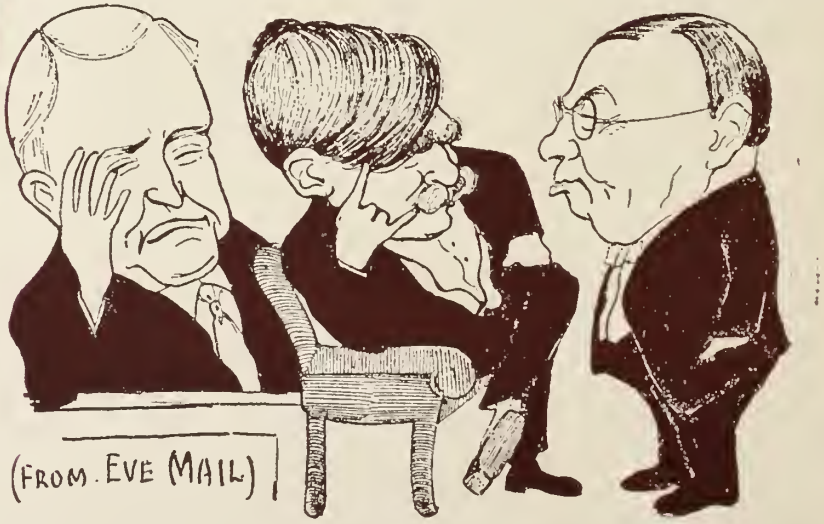
SENATOR A. J. GRONNA,
of North Dakota.

SENATOR GEO. E. CHAMBERLAIN,
of Oregon.

SENATOR HIRAM JOHNSON,
of California.

SENATOR DUNCAN U. FLETCHER,
of Florida.

(FROM EVE. MAIL)



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